



No.22

December 1964

### Auguste Van Biene

In what town was Van Biene not known? Not only town, for we feel sure his "Broken Melody" was well known and admired in every town and village in this country possessing a hall.

He was born in Holland in 1845, and was, therefore in his 85th. Year when he died during his performance on 23rd. January 1913. After the usual school days he started by playing the cello on the streets, and in his spare time composing. While still young he came to London, and while pursuing his calling of street musician he was discovered by Sir Michael Costa, who was so struck by Van Biene's playing that he managed to get engagements for him in several of the principal orchestras. Times thereby became brighter for him - he had not always to be thinking of the morrow, and consequently was able to study his beloved cello. Shortly afterwards he was able to appear as a soloist in concerts at such halls as St. James's, and from that started touring opera companies in the Provinces. His next venture was in 1889, when he took up the temporary



management of the Gaiety Theatre while the regular company was in Australia. Then came the call from the Halls, and, like numbers of the profession, he too gave up the legitimate stage for the vaudeville. This gave the majority the opportunity to hear him.

The title of the sketch - "The Broken Melody" - first produced at the Prince of Wales in 1892, provided him with the opportunity of playing his favourite instrument, and was such a contrast and popular success that it is estimated that he must have appeared in it at least 6,000 times.

His end came unexpectedly, though it is believed that he had not been in the best of health for a few months. In fact his wife did not wish him to go to Brighton, but as he has an engagement to fulfil at the Hippodrome there, he would not lay up. It seems to have proved too much for him, for during the performance he fell back in his chair and died. The curtain was lowered and he was carried out; the sketch proceeded and only at the end was the audience told. His son was conducting at the time. By his death will the musical world be robbed of a brilliant and sympathetic player.

(This article was adapted from the "Sound Wave" of February. 1913)

Van Biene's recordings included -

<u>WINNER</u>	(recorded only 10 days before his death, 13th. Jan. 1913)	
VELVET	1275 The Broken Melody/The Phantom Melody	Ordinary WINNER 3355
FACE.	1276 Kol Nidri/Ave Maria	
	1277 Home sweet home/A cradle song	2524

ZONOPHONE

	A60	Kol Nidri / The Broken Melody (12")
	895	Shadows of the night/The deep blue sea
<u>PATHE</u>	5639	Valse Apache/Home Sweet Home (11")
	2158	A voice from Heaven/ Vito (14")
	2093	Valse Apache/Broken Melody (14")
	2094	Home Sweet Home/The Phantom Melody (14")
	2155	Serenade (Leoncavallo)/Simple Aveu (Thom�) (14")

(Thanks to Mr. Len Watts for Path  details)

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Ties. All the ties which had been ordered are now despatched.

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WANTED WANTED WANTED

My family want to buy me a 4-minute phonograph for Christmas.

I would prefer an Edison Standard - or something similar.

COMPLETE. I cannot afford for my family to buy me a very expensive present. Please write to Mr. Doug Moncrieff,

Albion Avenue, LONDON. S.W.8.



## A MESSAGE FROM THE NEW CHAIRMAN

- GEORGE FROW

In October I had the Honour to be chosen as Society Chairman. We should have all liked to see Ted Lewis carry on with the Office, but he has had to retire owing to ill-health. Being of the next generation to Ted, it means that we you have as Chairman somebody who has never bought cylinders from the cycle shop, and has only been an Edison enthusiast since the War, and is anxious to learn all he can from our senior members who always knew the phonograph in the home.

Our Society is flourishing as never before, for two reasons; present day nostalgia and interest in byegones, and the work our Secretary, Ernie Bayly puts in to ensure a wide distribution of this fine magazine, which he types and assembles himself. Built on Bob Wormald's foundation, the Hillandale News today goes out all over the world, and I would ask all of you who specialise in particular branches of our hobby to give Ernie your full support by sending him articles, short or long, on your speciality.

I hope too that you will write to me, so we can get to know each other better. (My corner is Blue Amberols and a machine collection). Better still, I look forward to meeting Country and Overseas Members if and when you can get to our monthly meetings.

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THE ANNUAL GENERAL MEETING

Ted Lewis regretted that as he had suffered ill-health which had caused him to miss some meetings, he felt that he could not offer himself again as Chairman. He proposed Mr. George Frow as his successor and was seconded by Mr. Russell Day. Mr. Frow proposed and Mr. Day seconded, that Mr. Leslie Kaye should be Vice-Chairman. It was generally proposed that Mr. Bayly continue as Secretary. The President, Major Annand proposed, and Mr. Bayly seconded, that Mr. Peter Lewis be Vice-Secretary. It was generally proposed that Messrs Arthur Weatherly, Reg Bignell, Roy Smith and Bruce Moss serve as Committee Members; and that Mr. John Carreck continue as Archivist; and that Mr. Close continue as Auditor. All propositions were accepted unanimously.

Mr. Bayly, in a brief review, outlined the continued growth in Membership, which now encompasses the world. He asked for, and it was approved, that Country Membership subscription be 5 shillings per annum, in order to maintain a pictorial page in the HILLANDALE

NEWS. Some members had contributed to this. Mr. Bayly added that he was pleased with the variety and quality of articles submitted to him for the magazine, and hoped that this would continue. As an improvement, the magazine would in future be sent out flat and in December an Index would be made for all issues to date.



Mr. Bayly said that in these times when the Society is progressing satisfactorily, it behoves us to think of a group of men who now reached 'advancing years' and who have been keen in pursuit of 'Edisonia' all their lives -

Messrs Frederick Arkell, Cyril Blake, Stanley Bream, Rob Currie, and Felix Sykes. These gentlemen have all assisted the Society in the past. To these should be added Will H. Brooks of Oconomowoc, U.S.A.; still an enthusiast. He proposed that all of these gallant 'senior citizens be honoured by being invited to become Honorary Life Members. This was carried unanimously. (Since the A.G.M., these gentlemen have written in expressing their gratitude. - E.B.)

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#### THE PROGRAMME FOR OUR MONTHLY MEETINGS 1965.

12th January. Leslie Kave "Variety"

9th February.

The full programme will be printed in the February issue, for 13th. July and 9th. November have been left open in the hope that Country Members will volunteer to come along to give us a programme. It is felt that someone might like the opportunity to entertain us and prove that programmes are not the monopoly of those resident in/near London. Please write to Ernie Bayly by mid - January if you would like to 'fill a gap'. Machines are available - or, if you have transport you may bring your own.

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#### GETTING THE BUMP OUT OF THE BLUES

By Frederick G. Arkell

It is fairly safe to say that all of us who have fiddled about with Electrical reproduction of Blue Amberol Records came met the same snag, the bumping noise that becomes evident as soon as a reasonable reproduction of the lower tones is reached. I have gone to considerable trouble to clear all likely sources in the machine itself, and there is little doubt that the trouble is due to the presence of small ripples and flats on the shell of the record, probably brought about by warping from sheer old-age. A certain amount can be done by use of filter circuits, but unfortunately the bump frequency comes roughly in the range of the bass sounds we are trying to capture, which after all are only very feebly recorded. In the dim past I did a small amount of work in trying to eliminate the trouble at source by shrinking the shell on to a new and perfectly round plaster core and the following notes may tempt some enthusiast who has the necessary tools and skill to carry on from where I left off.

The use of a small screw-cutting lathe is essential,



firstly to make a simple mould for the core, I made use of the mandrel from an old German dictating machine, two metal, or well waxed plywood discs about  $2\frac{3}{8}$ " diameter are bored to fit two points which can be found by slipping on a record and allowing about  $\frac{1}{2}$ " plus each end, the top ring is cut away to allow for pouring, the outside can be a piece of tin or cardboard tied round with string. Some knack is necessary to avoid air bubbles in the plaster and the secret lies in sprinkling the plaster in to the water until it ceases to sink and then stirring rapidly without letting the spoon come to the surface, the consistency to be like cream.

As soon as the plaster has set it must be removed from the mould and allowed to partly dry and it is best turned to size while still moist, using the same mandrel. Now comes the vital query, What diameter? I have found that all Blues are nominally, but not exactly, the same, but all seem to be reasonably parallel and up to the present the answer has been largely a matter of "cut and try" but the diameter should be such that the shell can just be forced on about  $\frac{1}{4}$ ". I think shrinkage of about .005 should be right. If I were able to delve deeper, I have in mind a small instrument on the lines of a map measuring wheel which could be run along the record to obtain the circumference regardless of the roundness.

The record is prepared by cutting off the large end and breaking out the old plaster and I have found that it is advisable to lap out the inside to remove drawing lines which are generally found. The core must be dried by gentle heat. Now, hold your breath!!! The shell is placed in very hot water (I have never decided how hot) until it feels soft and pliable, and if you have guessed correctly over everything, the result will be that it is tightly shrunk and perfectly round after being quickly popped on to the core. If it sticks half way, I am afraid there is nothing for it but to start all over again. But what matter to the enthusiast?

I appreciate that the notes are somewhat vague but they are only intended as a guide and the technique is open to improvement, for example I thought of trying some form of lubricant to assist the marriage of the shell and the core - possibly soap, but in any case I can assure you that the operation can be performed and in the case of a cylinder that is a "Bumper", but otherwise desirable, is well worth while.

Good luck.

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THE SKIRL OF THE PIPES by Michael Keenan

There is no intention to provoke a controversy as we are always ready to compliment our fellow Gaels in Scotland for the manner in which they preserved and fostered the traditional music, dress and customs, and improved upon the bagpipe which they have made their National Instrument. Such illustrious



names as McCrimmon, Ross, etc, etc, give their coountry a back-ground of which it can be proud.

That the Irish are musical as well as a militant race is fairly well symbolised by the fact that their national emblem and official Seal is a musical instrument - the harp. The harp had been from anæient times the national musical instrument of Ireland but as this proved too immobile for less peaceful purposes, it is likely that the Warpipes were called in.

Ireland stands unique among Bagpipe nations in as much as she has three distinct types of Bagpipes, namely the Warpipes, the Uilleann pipes and the Brian Boru pipes which are an extension of the Scottish or Irish Warpipes and named after the famous Irish chieftain. The Brian Boru pipes are very popular in Ulster where there are many fine bands and soloists, among them Pipe Major McLaverty.

In regard to our Warpipes, I do not think that many of them made recordings and here I say it is most regrettable that more Scottish and Irish pipers were not recorded for the Edison phonograph. I heard one recorded on cylinder - it may even have been a Columbia - and it was a beauty.

Among Uilleann pipers we have quite a number who were long-established and who have left behind many records. Leo Rowsome, the late Liam Andrews - all of Dublin. Liam Walsh of Waterford, the late R. L. O'Meally of Belfast, the late R. W. (Willie) Clarke of Ballybay, Co. Monaghan, and the McPeakes and Frank McFadden of Belfast.

A unique and most interesting set of records was made in the late 'Twenties' entitled "The Bagpipes of the Three Nations". Copies of this are found from time to time. England was represented on the Northumbrian Pipes by (I think=) the late Tom Charleton. Scotland by the late Pipe Major Robertson and Ireland by the late "Willie" Clarke on Uilleann Pipes. Each had a side and all three in succession on a side of each record. Of the Northumbrian pipes I have found Mr. W. A. Cocks, F. S. A., Scots founder of the N. P. S. most helpful and Mr. Jack Armstrong is now the leading exponent of that very fine little instrument. He can be heard playing, on a Beltona E. P. CEP 43, several traditional airs.

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### MY LIFE IS A BANJO. part 2.

By George E. Morris

In 1922 I returned to London and spent much time with Bert Bassett through whom I obtained an eight month's engagement in the band at the Piccadilly Hotel. A good dance band banjoist in those days could earn £10 - £15 per week, which was good money. Several of us tried, but we were unable to persuade Joe Morley to take up plectrum playing. At the end of the contract I joined a quartet at the 'Hippodrome' for the show 'Round in Fifty', starring George Robey. Following this I was resident banjoist in



the band at the Shaftesbury,

When the "Paramount Band" came over from the U.S.A. to play at 'Rector's Club', their banjoist fell ill and I was lucky to get the twelve month's contract.

During my stay at "Rector's" I learned that the Grill Room of the "Grafton Galleries" was to be transformed into a high class night club and that a small band was required for the opening. Trumpet player, Norman Bright and I talked the matter over. We found a saxophonist who could sing and a pianist, auditioned

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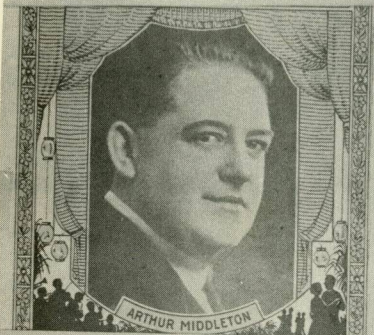
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Luxemburg for 'Horlicks' with weekly programmes which lasted six



EDISON ARTISTS



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My next big break came when Nigel Hewett asked me to deputise for him one night with Debroy Somers who was opening at Music Halls and Ciro's Club. As Hewett did not appear at the Columbia studios for a recording session, I received a telephone call asking me to get there as quickly as possible. Thus began my twenty-two years' association with the band.

From the time I began it was hard work, Music Halls, one recording session each week, playing in big stores, broadcasts, Sunday concerts, etc. In 1928, for nine months, we were in the "pit band" for Jack Buchanan's "That's a Good Girl". During the intermission the band was featured and I played "Banjo Oddity" as a solo. One of our busiest times was when our daily routine involved three appearances at the Plaza, four at the Carlton and an hour's broadcast of the Saturday night.

During the 1929 I recorded for 'Victory' records, some solos under the name of George Clinton. (And very good they are too=EDITOR).

On 13th. November, 1930, we sailed for our South African Tour. Besides shows on the boat I had plenty to do for "Bill" Somers had appointed me manager and librarian, in addition to my normal work. This tour gave me some of my happiest memories with the Debroy Somers Band. We returned to England at Easter 1931 and until mid-1933 toured the Music Halls, by which time big bands were beginning to lose their 'drawing power'.

Just as we thought work was diminishing, "Bill" Somers was signed up with the Firth Shephard organisation and we had happy associations with such famous artistes as Leslie Henson, Roy Royston, Louise Brown, etc. I would call Debroy Somers a musical genius in the way he scored music for these shows. He could score so quickly that he had five copyists working at top speed to keep pace with him.

Soon after appearing in "Lucky Break", the first Firth Shephard show, we commenced commercial broadcasting from Radio Luxemburg for 'Horlicks' with weekly programmes which lasted six



years. I was often featured as soloist.

Just for the record, some of the shows for which Debroy Somers was responsible for were "Nippy", (Binnie Hale, Clifford Mollison, Arthur Riscoe, ), "Seeing Stars", "Going Greek", "Swing Along", "Running Riot", "Gay Deceivers", "Out of the Bottle", "Give Me a Ring", In these shows I played the plectrum guitar and plectrum banjo. Although "Bill" was a very easy person to get along with, he allowed no liberties as far as music was concerned. So as manager I found myself working doubly hard. He gave me many banjo features, including the "Savoy American Medley" which he wrote specially for me. Also, he would release me for an occasional solo broadcast.

With war looming in March 1939, we ended our association with Firth Shephard, when "Running Riot" came off. War was declared in September 1939, the band was no more. I took a job as a clerk in the War Office and was then transferred to the Air Ministry. Keeping regular hours on an easy job I was able to perform as a soloist in E.N.S.A. and "Break for Music" broadcasts.

In mid-1942 "Bill" Somers sent for me again to become general manager. He had become musical adviser to George Black and provider of bands for the London Palladium, London Hippodrome and Prince of Wales Theatre. I was working 12-14 hours a day and handling over £2000 in wages for musicians. In 1947 Debroy Somers left England for South Africa and I had to carry on until April 1948, when all existing contracts expired. So ended my long association with a musical genius and a friend. He died at the end of May 1952.

So comes to an end my tale - it is a life of banjo. I take things easily now, but still find time to teach and play a little. I think I play the banjo better than ever because I can play what I like, when I choose. Perhaps I have become intolerant of youth, but there does seem something lacking in players of the instrument today. I really ENJOY the banjo.

All my solo work was played on the finger-style banjo, the band work being with plectrum banjo and tenor banjo, while towards the end of my dance-band days it was plectrum guitar. I have also played Spanish guitar, but always return to finger-style banjo. It has been a wonderful life, and I owe it all to the banjo.

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AMELITA GALLI -CURCI : HER CAREER AND RECORDS.

## Part IV - Miscellaneous

In the three previous issues there have appeared some biographical details together with lists of published recordings and in this concluding section I am giving some various items of information about Galli-Curci which I hope will complete the picture of her, both as an operatic and as a recording artist.

## Operatic Repertoire

Bellini: 'I Puritani', Elvira      La Sonnambula', Amina



|                        |                           |                  |                    |                     |
|------------------------|---------------------------|------------------|--------------------|---------------------|
| <u>Bizet</u>           | 'Carmen'                  | Micaela          | 'Don Procopio'     | Bettina             |
| <u>Catalani</u>        | 'Lorely'                  | Anna             | 'La Wally'         | Walter              |
| <u>Delibes</u>         | 'Lakme'                   | Lakme            |                    |                     |
| <u>Donizetti</u>       | 'Don Pasquale'            | Norina.          | 'L'Elisir d'Amore' | Adina               |
|                        | 'Linda di Chamounix'      | Linda            |                    |                     |
|                        | 'Lucia di Lammermoor'     | Lucia*           |                    |                     |
| <u>Gounod</u>          | 'Romeo et Juliette'       | Juliette*        |                    |                     |
| <u>Leoncavallo</u>     | 'I Pagliacci'             | Nedda            |                    |                     |
| <u>Massenet</u>        | 'Manon'                   | Manon            |                    |                     |
| <u>Meyerbeer</u>       | 'Dinorah'                 | Dinorah          | 'Les Huguenots'    | Maguerite de Valois |
| <u>Puccini</u>         | 'La Boheme'               | Mimi and Musetta |                    |                     |
|                        | 'Madama Butterfly'        | Cio-cio san      |                    |                     |
| <u>F &amp; L Ricci</u> | 'Crispino e la comare'    | Annetta          |                    |                     |
| <u>Rimsky-Korsakov</u> | 'The Golden Cockerel'     | The Queen        |                    |                     |
| <u>Rossini</u>         | 'Il Barbiere di Siviglia' | Rosina*          |                    |                     |
| <u>R. Strauss</u>      | 'Der Rosenkavalier'       | Sophie           |                    |                     |
| <u>Thomas</u>          | 'Hamlet'                  | Ophelie          | 'Mignon'           | Philine             |
| <u>Verdi</u>           | 'Un Ballo in Maschera'    | Oscar            |                    |                     |
|                        | 'Rigoletto'               | Gilda*           |                    |                     |
|                        | 'La Traviata'             | Violetta         |                    |                     |

\*Her principal roles.

Radio Broadcasts Galli-Curci did not like singing over the air so made only four broadcasts in America - January 1928, February 1930, June, 1934, December 1936.

Unpublished Recordings Galli-Curci recorded the 'Rigoletto' final scene with De Luca (1913) and there have been rumours of other unpublished items but the only ones known to exist are "Abide with me" and "Lead kindly Light", both recorded in 1923.

Some writings on Galli-Curci.

"Galli-Curci's Life of Song" by C.E. Le Massena. The Paebar Company, New York, 1945.

This was not published in England and is not regarded generally as a good book. Most fault is to be found, I think, with the author's style but there are also some inaccuracies and a very inadequate list of recordings at the end. There are, however, some interesting photographs and some useful information to be found by the patient reader.

"The Record Collector", October 1949: by Aida Favia-Artsay, discography by Gordon Whelan

The above are devoted entirely to Galli-Curci; references to her (particularly her years with the Chicago Opera) can also be found in "First and Last Love" by Vincent Sheean (Gollancz: 1957).

"The Art of the Prima Donna" by Frederick H. Martens (D. Appleton & Co, 1923) has a chapter in which Galli-Curci comments on her career and singing, told to the author during an interview. Sir Compton Mackenzie's "My record of music" (Hutchinson: 1955) has an account



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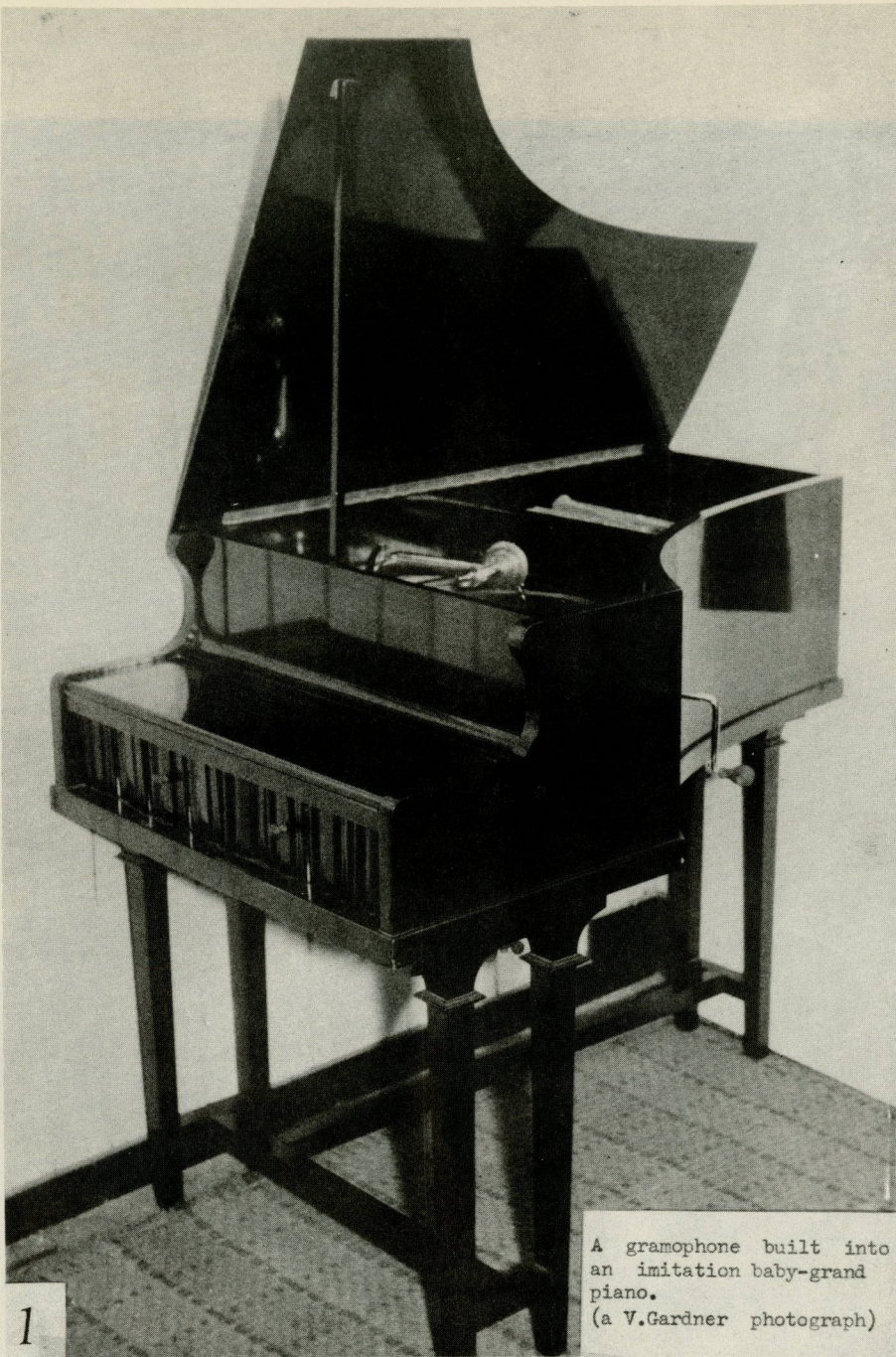
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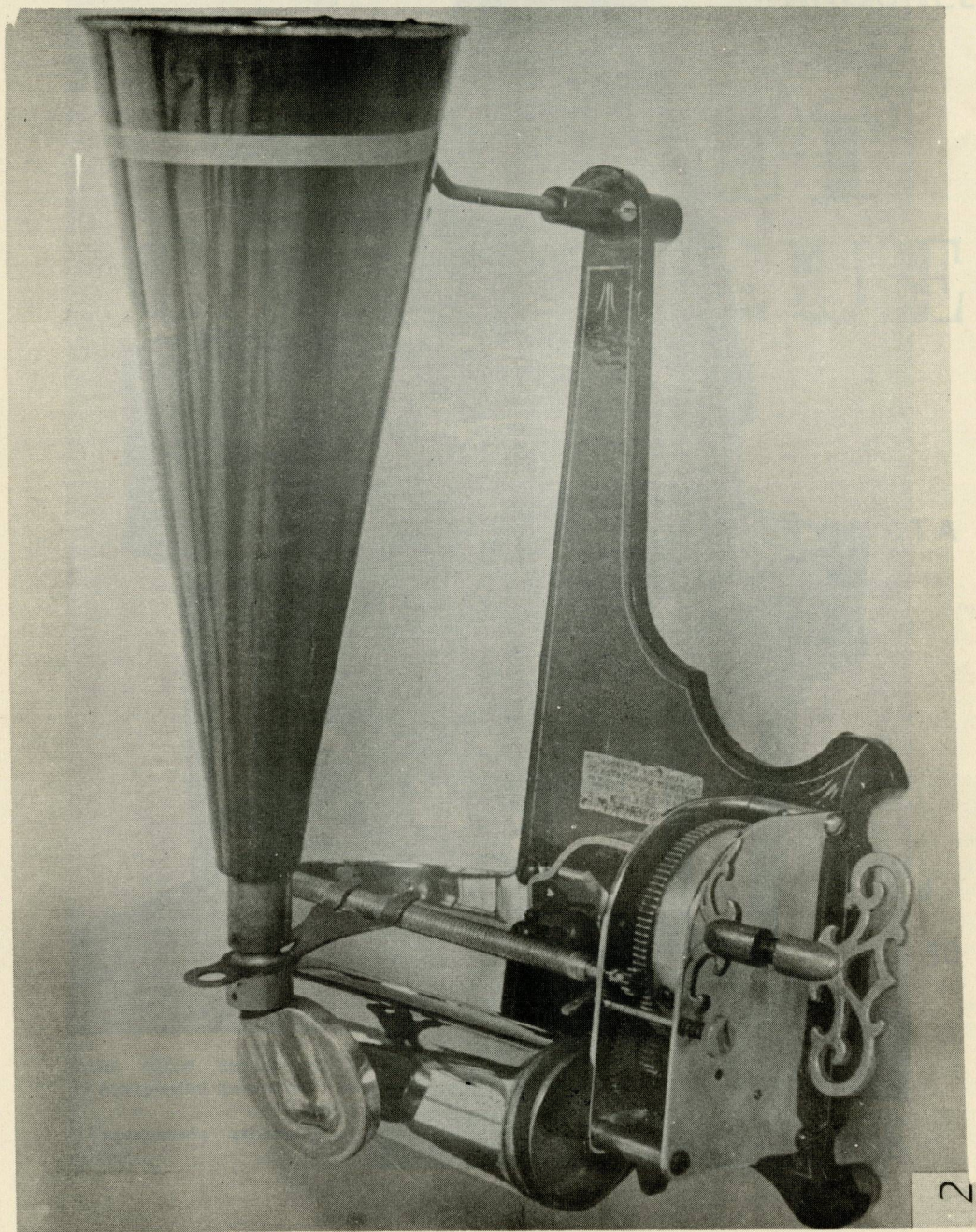




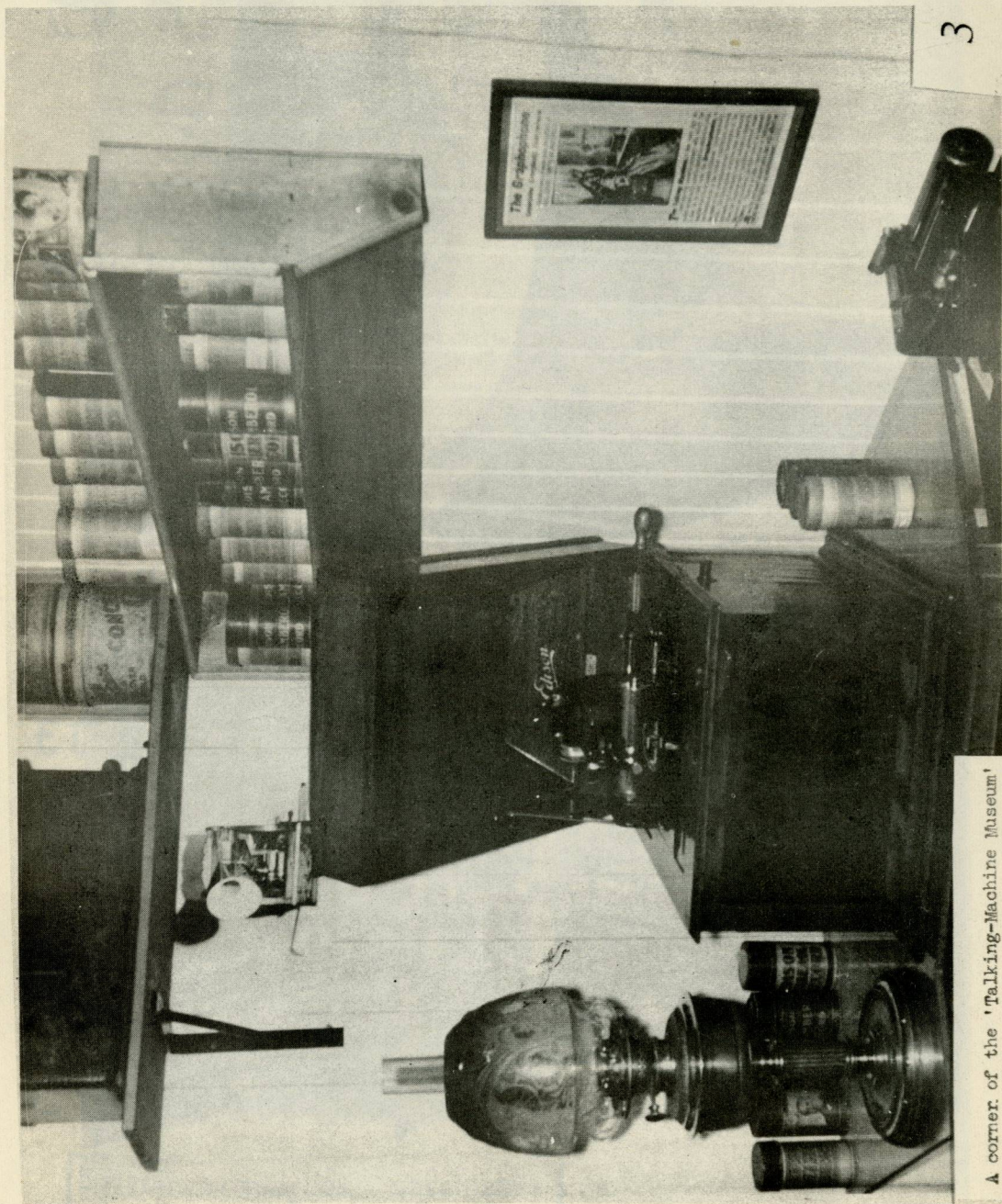
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A gramophone built into  
an imitation baby-grand  
piano.  
(a V. Gardner photograph)





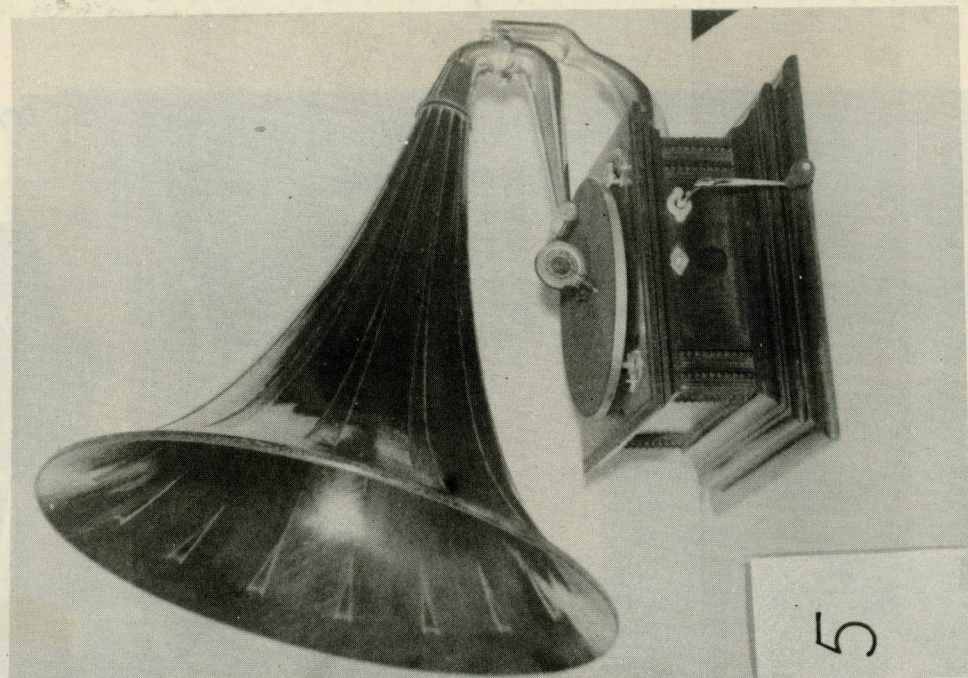
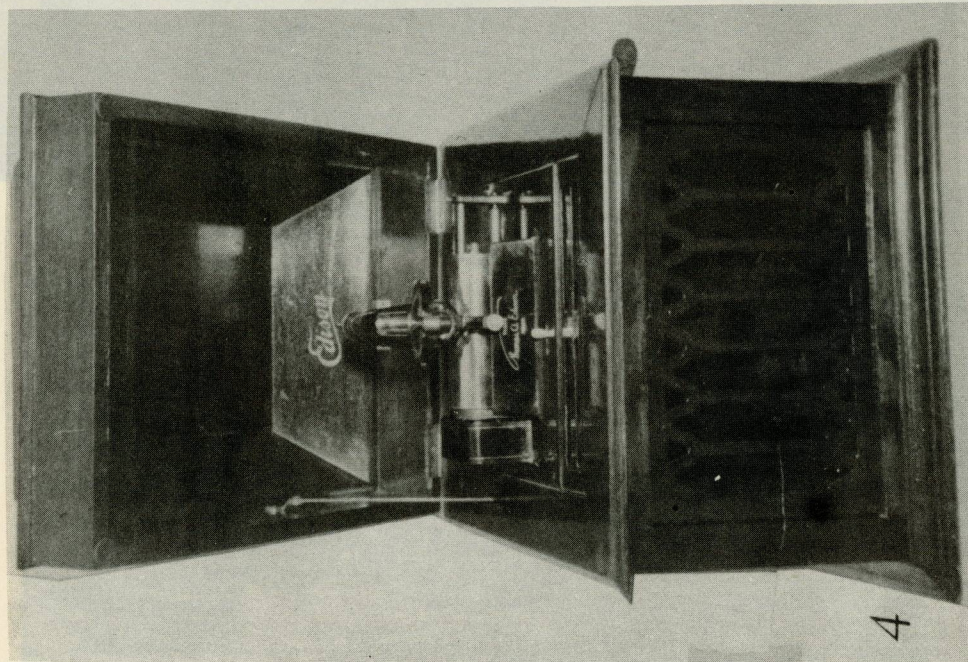




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of a Galli-Curci visit to Dublin and in the early part of 'We followed our Stars' (Mills and Boon: rev. ed. 1957) Ida Cook tells how she and her sister 'hit the headlines' in the 1920's by saving up for two years in order to go America and hear their favourite soprano at the Metropolitan.

The Voice "Galli-Curci's voice, a soprano 'lirico leggiero', was of an unusually beautiful, pure, individual timbre; dark and covered, flexible and light, a stream of liquid notes from a low A flat to high E, melting into one another. It was a smooth Malvasia flowing evenly from a long spouted pitcher. Geraldine Farrar said when she first heard her that <sup>her</sup> voice was like the heart of a pansy and it does suggest that dewy-fresh velvety roundness." So wrote Mrs. Aida Favia Artsay, and Vincent Sheean refers to "the lovely line of her melting, melancholy, and somehow uncertain voice ('uncertain' in that it had none of the sure, hard brilliance of the usual coloratura - and it is this very 'uncertainty', for lack of a better word, this sense of a dying fall, was part of its irresistible appeal)". No further comment would appear necessary except to quote Charles O'Connell ("The other Side of the Record": 1948) who, although disliking her style of singing, was apparently captivated by the sound of her voice - "the coloratura type has absolutely no appeal for me as a musician. I have admired only one, and that one not for its coloratura qualities but for its remarkable rather sultry sweetness and lyrical loveliness. That was the voice of Galli-Curci." Regarding the sometimes heard complaint that Galli-Curci "in real life" was not as good as her records, I will quote from the excellent obituary in "The Gramophone", January 1964, where John Freestone sums up as follows - "It would seem that in fact Galli-Curci was in her prime from about 1912 to 1922 and that after this there was a gradual diminution in her powers. This would account for the slight sense of disillusion which was apparent in the receptions she received on her first English concert tours in 1924, and would also give the lie to the suggestion that her records of 1916 - 1922 flattered her. I am quite convinced that they are an entirely faithful reproduction of her voice at that time, and that they contain some of the most exquisite singing which has ever been recorded."

The Records I have not attempted to comment on the merit or otherwise of individual recordings as such remarks are often biased or solely a matter of personal taste. I do consider, however, that Galli-Curci's most valuable recordings artistically are the acoustic operatic titles but confess I am scarcely able to find a poor one among the pre-1925 issues. With regard to the electric



recordings, which are too often dismissed en bloc as poor, I would perhaps hesitate to recommend DAll64, DB1278, BDB1355, DB1477, but as for DB1165 - it is surely one of the most wonderful operatic records ever made.

I will end on an amusing note with a story related by Galli-Curci to her biographer concerning an incident one morning when she had been practising -

"Outside some workmen had been repairing the road. After a time the foreman appeared and enquired, 'Is you the lady wot's been singing all mornin'?"

"Yes", replied the singer, "have you enjoyed it?"

"Well, mum, it ain't exactly that. I was goin' to ask you if you'd mind not 'anging on to that top note so long next time - my men 'ave knocked off for dinner three times already".

concluded

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# DIMENSION OF MAINSPRINGS From an old LMO list.

compiled by Reg Bignell

|             | width             | length                    | in millimetres                | weight               |
|-------------|-------------------|---------------------------|-------------------------------|----------------------|
| Fireside    | $\frac{7}{8}$ "   | 9ft. 11ins                | 23 x .72 x 3050               | 14 ozs               |
| Standard    | 1"                | 11ft. 0ins.               | 25 x .775 x 3350              | 18 ozs               |
| Home        | $\frac{15}{16}$ " | 13ft. 1 $\frac{1}{2}$ ins | 33 $\frac{1}{2}$ x .75 x 3300 | 24 ozs               |
| Triumph     | 2"                | 14ft. 1in.                | 51 x .55 x 4300               | 34 $\frac{1}{2}$ ozs |
| Amberola 30 | 1"                | 15ft. 1 $\frac{1}{2}$ "   | 25 x .65 x 4750               | 21 $\frac{1}{2}$ ozs |

All have 'Keyhole' centre holes.

A 'Standard' spring functions in a 'Fireside', having the same sized barrel (or ring). The motor is similar, having different 1st. and 2nd. gear wheels.

J. Stead, Sheffield, 'Vulcan' mainsprings show slight variations in lengths, but widths are the same.

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# LIORET CATALOGUE

It is a proud moment for the Society when we announce to the world that we have reprinted the fabulously rare 1900 catalogue of the Parisian company of Henri Lioret. This company was short lived, so its products are consequently rare.

WE ARE PROFOUNDLY GRATEFUL TO HERR W. SCHENKER who brought the original to England so that we might copy it, and who will permit any profits to go to Society funds. Resulting copies sent out have received enthusiastic comments from the British Institute of Recorded Sound, M. Decollogne of the Phonothèque Nationale, Paris, and Mr. Chew of the Science Museum.



# WARNING

You are warned about Mr. R. J. Broadbent, of [REDACTED],  
Rock Ferry, Birkenhead, Cheshire.

On 4th. September I sent him the 10s. 6d. he wanted for a Berliner disc he offered to me. On 17th. September it arrived, packed only in the flimsy wrapper of an electric-light bulb, inside an envelope. Naturally, so poorly packed, the disc was broken. I returned it to him correctly packed with the request that my money be returned to me, together with a re-imbursement of the postage I incurred in returning the disc. Despite a further request and a warning that I should print this notice to acquaint you with the shabby treatment I have received, I have received no communication from Mr. Broadbent.

THUS I RECOMMEND YOU NOT TO DEAL WITH HIM

YOU HAVE BEEN WARNED.

Ernie Bayly

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## Golden

## Jubilee

.R.

GJE. 5. Victoria Monks

E.P. record.

Give My Regards to Leicester Square

My Little Eva

Don't Tell Your Pals Your Troubles

I Wish I had a Pal Like You

Re-mastered from rare wax cylinders.

Price (U.K.) 10s. including post, (£ 2) U.S. etc.

(other countries 11s.)

Other Music Hall artists whose recordings are scheduled for release are Sam Mayo, Pat Rafferty, Mark Sheridan, R.G. Knowles, Whit Cunliffe, Tom Woottwell. From Musical Comedy - Edna May, Ada Reeve, George Grossmith, Gertie Millar, etc.  
Available from Mr. Bayly.



THUMB NAIL SKETCHES BY TYN PHOILL No.14

Edison Blue Amberol 1884

'Rainbow'

sung by Ada Jones and Billy Murray

Music by Percy Wenrich. Words by Alfred Bryan.

Published by Remicks of New York.

'Hiawatha' is generally credited with being the first of the

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LONDON. N.1.

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four minutes trying to outdo Billy Williams - and knowing every word.



# WARNING

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GJE. 5. Victoria Mc  
Give My  
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Re-mastered f

Price (U.K.)

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Other Music Hall art  
release are Sam Mayc

Whit Cunliffe, Tom Woodwell. From Musical Comedy - Dana May,  
Ada Reeve, George Grossmith, Gertie Millar, etc.  
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EDISON ARTISTS



THUMB NAIL SKETCHES BY TYN PHOIL No.14

Edison Blue Amberol 1884

'Rainbow'

sung by Ada Jones and Billy Murray

Music by Percy Wenrich. Words by Alfred Bryan.

Published by Remicks of New York.

'Hiawatha' is generally credited with being the first of the Indian intermezzo types of American popular music, and, that, at that time was almost universally known, sweeping this country as well as its native one. Percy Wenrich was not copying for health reasons and frankly admitted copying for 'Rainbow' as much as he dare without infringing copyright.

To his delight, Rainbow, like its mentor, swept the world, and all musical Americans will tell you that Rainbow shut the door on Hiawatha. It was first composed for small orchestra, but after publication as such, the flowing nature of the music suggested words, and that is the form in which most of us know it. It has a place in history too. It was used as the official song that ushered the late President William Howard Taft into the White House on his inauguration on 1909. Neither Ada Jones nor Billy Murray need any comment from me.

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WANTED WANTED WANTED WANTED

Edison Blue Amberol. 23027 'Wild Woodbines' by Billy Williams and 'My Heart is with you tonight' - artiste unknown.

J. Pearson, [REDACTED] Red Hill, Worcester.

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FESTIVAL OF MUSIC HALL

Mc.DONALD'S MUSIC HALL, HOXTON STREET, LONDON. N.1.

BY Les Kaye

On Saturday 7th. November it gave me pleasure to exhibit once again cylinders of Music Hall nature at this splendid showing of the "British Music Hall".

I had approximately 100 cylinders on show and played quite a number of them on my "Opera" or "Home" phonograph. This brought the expected comments from the visiting public, e.g. -

"Cor! Look, round records! Where do you change the needle? Is it a tape playing through a speaker in the horn? They stopped making these before the First War didn't they?"

Some people pretended not to notice that the singing was coming from the 'Old Cronks'. - a sort of 'Candid Camera' approach. On the other hand some people were frozen on the spot with real interest. One bent-up old man sang into the horn for the full four minutes trying to outdo Billy Williams - and knowing every word.



As with last year's show there were many thousands of items to see - far too many for the few hours allocated. Being in charge of a stall I had little time to look around - but Ernie Bayly was there at his stand on behalf of the Society, a very good show which included a display of his Music Hall programmes from the 1890's.

I shared the basement with Mrs. G.H. Elliott who was showing a number of items of her late husband - The Chocolate Coloured Coon. Also alongside was Mr. Don Ross with personal items of his late wife Gertie Gitana. There was an excellent composite display of Music Hall song-fronts of many famous names and songs. Marie Lloyd's famous 'Pompadour' walking-stick was there together with the bird cage of 'My Old Man Said Follow the Van'.

Also of this Society, Bert Langdon, Douglas White and A. Aubrey were lending a hand. Mr. Waite played his paper-roll organ.

A wonderful afternoon was rounded off by an evening Music Hall variety show put on by Mr. Don Ross. It lasted for nearly four hours and I am sure that everyone will agree that it put to shame the T.V. recording of the Royal Variety show as seen by millions the next day.

Yes - a very good show all round. Thank you Mr. Mackender for the opportunity to take part in it.

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The Editor has received this letter from Mr. Mackender-

Dear Ernie,

Now that all the exhibits have been returned to their owners, I have the chance to thank you and your Society for taking part in our Exhibition at Hoxton Hall last Saturday.

I think you will agree that the prestige gained from this week's issue of 'The Stage' will be beneficial to all those who took part in the exhibition.

Thanks again for all your efforts,

Best wishes,

Ray Mackender.

Chairman, B.M.H.S.

13th. Nov. 1964

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### MY AMERICAN JOURNEY (continued)

The manager of the transport section of the Crossways Motel, was, like everybody else I met, affability itself.

The first call on my agenda was to a Miss Victoria Hannush at Hawthorn, New Jersey, whom I had known in Palestine in 1942, as Headmistress of the American Girls' School at Ram-Allah, five miles north of Jerusalem and, with whose mother I was billeted in Jerusalem itself. At the break up of Palestine, Miss Hannush like many others, got away little more than the clothes she wore. Since that time she has lived at Hawthorn and the shock of evacuation now necessitates confinement to a wheeled chair. The



young driver who took me asked me if America was the only foreign country I had visited, and on relating my travels, he said quietly, "I was born in Jerusalem".

He told me that his father had been the owner of the Regent Cinema, and I rather startled him by stating that on my first arrival in Jerusalem in 1941, I was billeted on the top of the Regent Cinema, and that I knew his father well, and insisted upon his joining me at Miss Hannush's place. She was highly excited and made much of him, making him promise to bring his father out there on the following evening. She too knew the boy's parents. I may add that the return journey to New York did not cost me a dime. The next day he took me to the New York bus park and his boss told him to give me a good look at New York on the way, and not to charge me more than five dollars.

The next call was Philadelphia, to see Bobby Kurtzburg, the chap who mails cylinders to me. He had given me his telephone number some weeks before, so the moment I alighted from the Trailways bus, I made for the phone and received instructions to cross the road into the Reading Railroad Station, and book for Fernbrook, on a train leaving in a few minutes. The station concourse, was a bizarre affair with gleaming tiles of all colours chromium plate and neon lighting everywhere, spotlessly clean. Up a few steps to the platform and the gloomiest cavern I have ever seen, with grass between the tracks, and standing at the nearest platform, a most decrepit electric four coach train. It looked as if 10 m.p.h. would finish it. Fortunately, in the four station ride it barely exceeded that rate, and with much creaking and groaning reached Fernrock, where Bobby was waiting with a gleaming Pontiac.

His special line is orchestral L.P.'s. and for the remainder of the day, I had a good rake round his record library. I was scheduled for only one day with him and after plying me with cigarettes and treating me to a frightfully expensive dinner, he rang up the Adelphia Hotel in the city, and ran me back to Fernrock Station at something nearing midnight. The Adelphia was a Victorian type of hotel with masses of heavy mahogany and a price about one fifth of the Crossways charge. This pleased me as it was a pointer as to how far the money would go.

-- (next stop Richmond, Virginia.)

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### THE THINGS I SAY ABOUT THE CYLINDERS I PLAY

By Alec Kidd

No.7. Edison Blue Amberol 2384. "Buck Dance Medley"

Accordion solo by John J. Kimmble (Kimmel).

Through the courtesy of Joe Cramp, who kindly provided some 'essentials' from his files, I am able to give some little-known biographical details of this accomplished accordionist, John J. Kimmel, whose name is incorrectly spelt on most of his records as "Kimmble".



110 He was born on 13th. December, 1866 at Brooklyn, U.S.A. and died there 18th. September 1942. Although he acquired fame through his extraordinary ability as an accordionist, it is surprising to learn that he was also a 'saloon-keeper',

It is difficult to reconcile music and the arts with the activities of the drink racket in American pre-prohibition days! However, John's parents were born in Germany and his mother's maiden name was Margaretha Schmidt, so he can reasonably be classified as a 'German American' and not 'Irish - Dutchman' as his publicity agents blatantly described him for the purpose of obtaining engagements in Vaudeville. His only connection with the Emerald Isle would appear to be founded upon his ability to play Irish Dance Music, especially jigs. His connection with Holland was based upon the flimsy excuse that he lived in the Dutch area of Brooklyn all his life and was proud of describing himself as an 'Old Dutch-Town Boy'.

Apart from his skill as an instrumentalist he seems a remote mysterious figure. A master of the old-style 'ten button' Irish accordion we have a few details of his career on the American Vaudeville Stage and his activities contemporary with his public appearances in the saloons in the 'Old Dutch Town' section of Brooklyn. He had his first Edison recording date on 8th. May, 1906 and he continued making Edison cylinders for 23 years, but was not on the staff of the National Phonograph Company, only 'on call' when required to make cylinders.

In July, 1907, one of a batch of eight two-minute Standard cylinders which he had recorded was grandiosely Christened 'The Kimmble March'. It was, however, the 'Irish Boy March' composed by 'De Veau', a pen name for Kimmel who wrote many pieces for the accordion.

These eight cylinders elevated him to a high strata of popularity among American phonograph enthusiasts and July, 1908, his 'Medley of Irish Jigs' raised him to the top rank. This record had a piano accompaniment by his friend and partner in vaudeville, Joe Linder. From that time on most other records were similarly accompanied.

In 1910 he started making black wax Amberols and one of these, No. 553, 'Buck Dance Medley' was re-issued as Blue Amberol 2384 and was much admired by our friend Rob Currie who subsequently gave me a copy for my collection, describing it as a 'Bright and Lively number'.

Another of the early black wax Amberols, No. 927, 'Elite March' was composed by the shadowy De Veau, and on this occasion Kimmel's pseudonym was given the Christian name of Edgar,

There appears to be a gap of almost eight years before Kimmble was again called to 79, Fifth Avenue to make a batch of Blue Amberols with Linder as accompanist. Linder was now 48 and Kimmble past 50. As the last stages of the First World War were approaching they recorded three numbers, one of which was 'Kimmble March' and this Blue Amberol (No. 3943) is said to be Kimmel's best work. My collection lacks this work - so if any reader can supply it, I shall be most highly delighted.



I wish to purchase two cylinders by Marguerite Broadfoote -  
Sterling 159. Fables 191. Carry and Harry

Robert Class, [REDACTED] Leeds. 8, Yorkshire.

If you cannot sell them, I would accept a tape recording.

+ + + + + + + + + + + + + + + +  
I will exchange these cylinders for 2 or 3 operatic cylinders-  
23345. Flying Squadron & 23343 Gems of Scotland = N.M. Band  
26050. Zu Flotte Bursche & 26116. Unter dem Grillen banner. Strauss O.  
26010. Tiroler holzhacker march = Strauss. 4220. Margie = Della Robbia  
23147. Nazareth & God Save the King (23318) = Dawson  
23366. Make me king of your heart = Randolph  
1972. Dancing on the rooftops = Daab. 2370. Looking this way = Patterson  
Ed. Bell. Dreams of Ragtime 20210.

SYD GRAY. [REDACTED] Glasgow. S.W.1.

\* + + + + + + + + + + + + + + + +  
FOR SALE FOR SALE FOR SALE

2 minute Edison Standard phonograph, c. 1906, with special scroll  
lettering and Model C. repro. Good working order and condition;  
complete but for horn. Offers invited.

John N. Carreck, [REDACTED] Chislehurst, Kent.

+ + + + + + + + + + + + + + + +  
2 minute stylii. I can supply glass stylii to fit all types  
of two - minute machines. 3s. 6d. each (50 cents) reductions  
for quantities.

Edward Murray-Harvey. [REDACTED]  
Norwich NOR25E, Norfolk.

+ + + + + + + + + + + + + + + +  
WANTED autographed pictures of Caruso, Melba, etc.

G. Davies, [REDACTED] Wolverhampton, Staffs.

+ + + + + + + + + + + + + + + +  
READERS QUERY TO THE EDITOR. Dear Sir,  
Is it permissible to electrify a 'Fireside' phonograph if one  
listens to it by an electric fire?  
What does one do if one has gas only?

Yours faithfully, XYZ (name & address supplied)

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PETS CORNER

From press notice for marine-proof bikinis:- presumably to make  
them sea-worthy as well as see-worthy.

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Our pictorial illustrations. The "machines" are from Mr. Gardener's  
collection. His article describing them has misrouted itself & we  
hope it will appear by the next issue. Miss Lily Elsie and Mr.  
Joseph Coyne are pictured from 'The Dollar Princess' and Edison  
artists are from fronts of Edison leaflets loaned by Les Toms.



ADDITIONAL

PICTURE POSTCARDS

1s.6d. each

- |   |  |
|---|--|
| MH.113 Eugene Sandow                    | 140. Herbert Campbell & Dan Leno                       |
| MH.114 Ella Retford                     | MH.141. Zena Dare                                      |
| MH.115 Harry Tate w. moustache          | MH.142/ssc. G.H. Elliott 'Sue, sue, sue'               |
| MH.116 Geo. Robey w. cane               | MH.143/ssc. Wilkie Bard 'She sells seashells'          |
| MH.117 Billy Williams c.1911            | MH.144/ssc Mark Sheridan 'Who were you with'           |
| MH.118 Binnie Hale                      | MH.145/ssc Hetty King 'Ship Ahoy'                      |
| MH.119 Jack Buchanan                    | MH.146 José Collins                                    |
| MH.120 Anna Pavlova                     | MH.147 Lily Elsie & Joseph Coyne                       |
| MH.121 Tom Walla & Win. Shotter         | MH.148/s sc Billy Williams 'Little Willies Woodbines'  |
| MH.122 Jessie Matthews                  | MH.149/ssc Dave O'Toole 'We all walked into the shop'  |
| Mh.123 G.P. Huntley                     | MH.150/ssc Eily Helena 'Walking home'                  |
| MH.124 Alexander Prince                 | MH.151/ssc Nelly Farren 'A street boy's . . '          |
| MH.125 Camille Gifford-Gibson girl      | MH.152/ssc Harry Lauder 'The reason Noo I wear a kilt' |
| MH.126 " " large hat                    | MH.153 T.W. Barrett /ssc 'Up to Dick'                  |
| MH.128 Geo Robey & family               | MH.154 Eugene Stratton in check suit                   |
| MH.129 Evie Greene                      | MH.155 The Western Brothers                            |
| MH.130 Harry Fragson                    | MH.156 The Crazy Gang @ London Palladium               |
| MH.131 Ivy Shilling                     | MH.157/ssc Marie Lloyd 'Tt's a bit of a ..'            |
| MH.132 Ellaline Terriss & Seymour Hicks | MH.158/ssc Katie Lawrence 'Daisy Bell'                 |
| MH.133 Yvonne Arnaud                    | MH.159/ssc Florrie Forde 'Take me back'                |
| MH.134 Madge Lessing                    | MH.160/ssc George Bastow 'The Galloping Major'         |
| MH.135 Queenie Leighton                 | MH.161 Nazimova  |
| MH.136 Carrie Moore                     | MH.162 Groek & Nori - clowns                           |
| MH.137 Billy Williams                   | MH.163 Bransby Williams                                |
| MH.138 Albert Whelan at piano           | MH.164. Vance - drinking song                          |
| MH.139 Phyllis Dare                     | MH.165. Karsavina - The Firebird                       |
|   | MH.166 Fred Russell                                    |
|   | MH.167/ssc Gertie Gitana 'You were coming'             |
|   | MH.168/ssc George Grossmith 'Yip I Addy'               |



EDITOR'S NOTES

9th. December, 1964

Thank you Roy Smith for the lovely Society Christmas Party yesterday evening.  
You worked hard to make it so very enjoyable.  
Thank you too to Mrs. Gould for the excellent and tasty refreshments provided -  
What a pleasant variety.

In addition to the sales and 'spares' mentioned elsewhere in the magazine, it must be repeated that Mr. Edward Broad has a large selection of springs. Write to him at [REDACTED], London. W.2.

Mr. George Frow has excellent aluminium 8-inch horns. Priced 18 shillings. Write to him at [REDACTED], London. S.E. 26.

Mr. David McCallum is temporarily in England after sailing round the World as radio officer on the 'Oriana'. In Japan he was fortunate to meet our member Mr. F. Fujita who entertained him most courteously in the short time available.  
Our other radio officer sailor, Mr. Philip Archer who was not intending to leave dry land for another couple of months has gone to sea at short notice owing to the serious illness of a colleague's mother. He is now sailing to the warmer climes of Cuba. While he is away I will hold in safe-keeping any books and records you may have for him - so you may send them to my address - or give to me at a meeting. This necessitates an alteration in our monthly programme for February, which Mr. Archer was to have given.  
We apologise that one of our pictorial pages is of minute dimension. Your Editor usually gives 'lay-out instructions' to the printer on paper of the size required for the finished article. This time he used a smaller piece of paper - and the faithful printer came along with the exact size as you see!! Rather than delay the magazine a couple of weeks, we ask you to accept the present insertion. 'Ernie Golden' is the name which it is difficult to read. This was printed in black upon dark red in the original, which is difficult to separate in mono-colour half tone.

We trust that you will support the Society's various publications and 'enterprises'. They have all been well-praised by persons outside the Society. Their support will lead to other interesting projects, which will all add to make our Society a vigorous living body.



MH.169/ssc The TwoBobs 'At the fox trot

MH.170/ssc Ella Shields 'Burlington Bertie'

MH.171. Adeline Genee

MH.172/ssc. Fred Barnes 'Back home in Tennessee'

MH.173/ssc Florrie Forde 'Down at the old Bull&Bush'

MH.174/ssc Chas. Whittle 'Fall in & follow me'

MH.175/ssc George Formby 'Standing at the corner'

MH.176/ssc Mark Sheridan 'I do like to be beside seaside'

MH.177/ssc Harry Lauder 'I like my old home'

MH.178/ssc Hetty King 'I'm afraid to come home in dark'

MH.179 Blondin

MH.180/ssc Lily Morris 'Have you seen...'

MH.181/ssc Vi Lorraine & Robey 'Bing Boys'

MH.182. Lottie Collins

MH.183. Eugene Stratton as darkie in top hat

MH.184/ssc Ellaline Terriss 'Teasing'

MH.185 Charles Coborn

MH.186 Arthur Prince & Jim

MH.187 Jenny Hill

MH.188 Bransby Williams

MH.189 Arthur Lloyd

MH.190 Richard Hearne, Leslie Henson

MH.202 Dorothy Ward

(postage extra on all cards)

(ssc=song sheet cover)

Ed.78. Peter Dawson

Ed.79. Geo Formby recording

MH.191. Vance 'Toothpick & crutch'

MH.192. Fred & Astere 'Astere'

MH.193/ssc. Hamilton Hill - 'Dolly Gray'

MH.194. George Leybourne 'Champagne Charlie'

MH.195. montage of leading lights in the Halls  
of laughter

MH.196. Bessie Bellwood 'What Cheer Ria'

MH.197. George Leybourne/ssc/ 'The Heavy Swell.'

MH.198. Nellie Wallace

MH.199. The original Co-Optimists

MH.200. Sophie Tucker

MH.201. Victoria Monks

MH.203. Gaby Deslys MH.204. Stanley Holloway

NEW 'MATT' SERIES of artistes' portraits 6d. each

Q.1. Dan Leno

Q.2. Herbert Campbell

Q.3. Harry Fragson

Q.4. R.G. Knowles

Q.5. W.S. Penley as orig. Charley's Aunt.

Q.6. Arthur Roberts (naval uniform)

Q.7. Wilkie Bard

Q.8. George Lashwood

Q.9. Plunket Greene

Q.10. Charles Santley

Q.11. Whit Cunliffe

Q.12. Harry Dearth

Q.14. Ernest Pike

Q.15. Franz Lehar (as a young man)

Q.16. Hayden Coffin

Q.17. George Edwardes



Concerning Billy Williams. The publication of the book listing his records, with a few articles and rare pictures should be during January. I should be grateful to receive any details you may have of his records on Ariel. Recently I obtained "When father papered the parlour/John, go and put your trousers on" on National 234. A new label to me. The 'master numbers' in the label-surround have been obliterated. BUT on playing, 'John' side is identical to that on Coliseum & obviously from the same master. 'Father' side ends with Patter quite different to the patter that usually goes with this title. I should like to hear from anyone possessing 'Father' on Coliseum 259, which I do not have myself.

NEW MEMBER joined today - Mr. Lee R. Munsick. [REDACTED] Morristown, New Jersey,

\* \* \* \* \* U.S.A. \* \* \* \* \*

Advertisement

W A N T E D W A N T E D

WANTED on Blue Amberols - piano solos by Ray Perkins and Ernest Stevens

also Guitar Solos (including Hawaiian) and Mandoline Serenade(r)s.

Bruce A. Moss [REDACTED] Luton, Bedfordshire.

\* \* \* \* \*

15% 15% 15% 15%

This notice is mainly for the attention of our overseas friends. Our new Government has imposed upon us an extra 15% 'surcharge' in Customs Duty. Your Editor is still staggering from the blow inflicted upon him 2 days after the imposition's introduction, even though the records are by artistes whose work is unavailable, and unlikely to ever be available in this Country. However, please enquire of the intended-recipient before you despatch parcels of discs or cylinders to Great Britain in the next few months. We are promised that this 15% will be repealed 'in a short while' - but having studied history I can only say, "I have heard that before somewhere."

With every good wish to you at Christmastide, and for 1965,

Ernie Bayly

Hon. Secretary & Editor.



10 Shillings offered for the loan of Edison 4 minute wax Amberol catalogue listing all the Bohemian and Mexican titles. Sydney Carter, [REDACTED] Worthing, Sussex.

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| WANTED            | WANTED  | WANTED |
|-------------------|---|--------|
| Brunswick 01235   | by The Jungle Band  |        |
|                   | 3853 Carroll Dickerson Orchestra                              |        |
| COLUMBIA 3717     | Hannan Dance Band   |        |
|                   | 4338 Cook and his Dreamland Orchestra                         |        |
|                   | 4452 New Orleans Owls   |        |
| H.M.V. B5393      | Bobbie Leecan's Need-More Band                                |        |
| IMPERIAL 1490     | Six Black Diamonds  |        |
| LEVAPHONE R.101   | Dixie Plantation Orchestra                                    |        |
| PARLOPHONE E.5711 | and R3257 Arthur Sims Creole Roof Orchestra                   |        |
|                   | R3260 Johnny Bayersdorffer and his Jazzola Novelty Orchestra. |        |
|                   | R2212 Jungle Town Stompers                                    |        |
|                   | R3621 Clarence M. Jones Wonder Orchestra                      |        |
| REGAL G7797       | Regal Jazzola Orchestra                                       |        |
|                   | G8096 and G8097 Regal Novelty Orchestra                       |        |
|                   | G8148 Corona Dance Orchestra                                  |        |
|                   | G8539 Three Monkey Chasers                                    |        |
|                   | G8804 Raymond Dance Band                                      |        |
| VOCALION VL635    | Frisky Foot Jackson & his Thumpers                            |        |
| WINNER 3868       | Regent Orchestra  |        |

L.B. Page, [REDACTED] Leigh-on-Sea, Essex.

Please state the price you require for these.

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| WANTED                     | WANTED | WANTED             |
|----------------------------|--------|--------------------|
| By John Junner, [REDACTED] |        | Thurso, Caithness. |

Copies in very good condition of recordings of -

J. SCOTT SKINNER (violin) JESSIE MACLACHLAN (soprano)

W. FRAME (comedian) DURWARD LELY (tenor)

ALEXANDER PRINCE (concertina)

I want recordings by these artistes on cylinder or disc. Would buy, or exchange any suitable items.

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JACK JARRETT of [REDACTED], Olton, Solihull, Warwicks has for disposal, in good condition, these books - By MacQueen Pope, Twenty shillings in the Pound, Theatre Royal Drury Lane, Haymarket Theatre of Perfection, - The Life of John Barrymore - by Gene Fowler, Good Night Sweet Prince, - by Sydney Fairbrother, Through an old Stage Door - by Christopher Pulling, They were singing - and 'Playgoer' magazine 15 Feb 1902

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